

The New Amberola GRAPHIC

Winter
Number

83

Deadline for
Next Issue:
April 1st
(see page 2)

January, 1993
(mailed late February)

From the Edison Vault — Theodore Miller Edison.....	3
Curiosity Corner.....	5
Life in the Orthophonic Age: A Classical Symposium.....	6
Reflections from the Grooves: ARC Update and "The Talker Hat".....	9
My Edison "Gems" - A Very Personal Story.....	10
Phonograph Forum: The Type C Graphophone.....	12
Here & There.....	13
A Prohibition Party Presidential Campaign Song of 1912.....	13
In Review.....	14
Edison Label Contest.....	14-15
More Information on "Post Production" Blue Amberols and An Appeal.....	16
Upcoming Events.....	16
Wireless Age Article: "Will the Great Artists Continue (to Broadcast)?"...	17
Obituaries.....	3-4, 20-22

January, 1993
(Winter)

The New Amberola Graphic

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Editor's Notes

The deadline date printed on the cover of each issue is a general guideline for all of us to aim for. It is not inflexible, and advertisers wishing an extension needn't panic. It is helpful to us, however, to know by the deadline date if advertising is to follow.

Jury duty, complications at the printer due to area town reports, as well as personal matters have all combined to make this issue later than expected. We are already looking forward to spring and hope for April publication as planned.

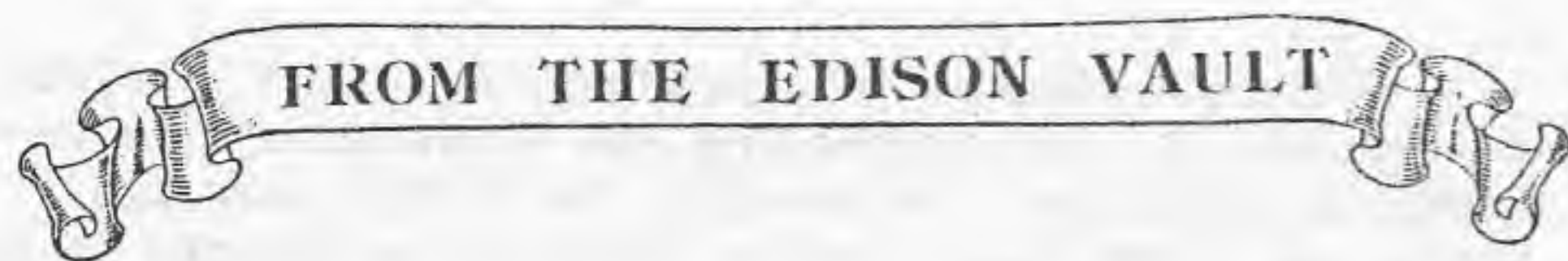
We are required by the post office to keep our issue dates consistent with our original permit, regardless of when they actually appear. This is why "January" is shown on the cover of this issue.

-M.F.B.

6

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).



Theodore Miller Edison (1898 - 1992)

In 1986, the late John Venable, newspaperman and author, prepared an obituary detailing the life of Theodore Edison. He felt he was one of the few people who knew Mr. Edison well enough to get the facts straight. Before he died, he entrusted his writing to Leah Burt at the Edison National Historic Site, to be used at the time of Mr. Edison's passing. When this unhappy event occurred this past November, Mrs. Burt passed the document on to us (via Ray Wile) to share with GRAPHIC readers.

Incidentally, readers will be interested to know that Leah Burt has retired from the Edison Site. She and her husband have sold their home in Morristown and moved south to North Carolina in December. We wish her all the best for her retirement years, and thank her for the enormous contributions she made in preserving the Edison legacy.

Theodore Miller Edison, the youngest and sole survivor of Thomas Alva Edison's six children, led a multifaceted life which, in a number of respects, resembled that of his world-famous father. Born July 10, 1898, he died on November 24, 1992 at age 94. He lived his entire life in Llewellyn Park, West Orange, N.J.

A physicist who maintained his own laboratory in West Orange for nearly a half century, Theodore Edison pursued a broad range of interests which, in addition to research and invention, included such diverse subjects as philanthropy, conservation, capital-and-labor relationships, control of atomic wastes, school prayers, right-to-live and abortion.

An analogy with his father was Thomas Edison's response to a question posed by noted horticulturist Luther Burbank. The question was, "What are your interests?", to which Mr. Edison replied, "Everything."

Another analogy lay in the fact that Theodore Edison held a number of United States patents. These embraced a remote-controlled calculating system involving analog-to-digital computers, one of the early patents in the field of computers, one of which he licensed to both General Electric and International Business Machines; a device he created for the National Geographic Society for stereoscopically plotting maps of areas with ultra-steep contours, such as the Grand Canyon; an instrument for eliminating vibration in machinery, whether large or small; and others.

Following his father's death in 1931, Theodore assumed direction of the Edison Industries research laboratories. Not long thereafter, he left the Edison Company and established his own research facilities nearby under the name of Calibron Industries, Incorporated.

The following is quoted from a 1939 Calibron promotional booklet: "Calibron Products, Inc., has concentrated on the solution of applied mathematical physics in general, and has accumulated a large fund of information on subjects off the beaten path."

Throughout most of his long life, Theodore Edison traveled "off the beaten path." A gentle, soft-spoken

and self-effacing man, Theodore avoided the spotlight of publicity that persistently followed the Edison family. Many of his philanthropies and other activities were little known to the general public.

Theodore was the youngest of three children born to Thomas Edison and Mina Miller Edison, his second wife. Theodore's older brother was Charles Edison. Although not inventively inclined, Charles was a nationally known business executive, Secretary of the Navy, and Governor of New Jersey (1941-1944). A sister, Madeleine, married John Eyre Sloane of South Orange. They had four sons.



Ray Wile and Theodore Edison in 1975
(Steve Ramm Photo)

Theodore had two half-brothers and a half-sister from his father's first marriage. They were Thomas A. Edison, Jr., William Leslie Edison, and Marion Edison Oser. Only Thomas Edison's daughter Madeleine had children.

Theodore was graduated in physics by the Massachusetts Institute of Technology in 1923 and pursued post-graduate studies there. On April 24, 1925, he married Anna Maria Osterhout, daughter of Professor Winthrop VanLeuven of Cambridge, Massachusetts.

Descriptions of two of Theodore Edison's major interests and philanthropies follow:

CONSERVATION

Preservation of natural resources and unspoiled wilderness areas ranked high among his interests. None was more important to him than the preservation of the wilderness areas of Monhegan Island, a bastion ten miles from Boothbay Harbor off the rugged Maine coast.

Monhegan rises from the Atlantic Ocean, to quote a major national conservation magazine, "like a slab of gray granite bristling with evergreens."

In 1929, fearful of encroachment as Monhegan's resident population, mostly fishermen, and vacationists burgeoned, Theodore quietly began acquiring undeveloped acreage there. Over a period of thirty years, he consolidated his properties and, in co-operation with other like-minded Monhegan landowners, placed them in a non-profit corporation which he founded. The Monhegan Associates, with its large acreage, has but one stated purpose: the preservation of Monhegan's wilderness.

Mr. Edison also gave liberally of his time and money to other comparable projects in Florida and elsewhere.

E-I MUTUAL ASSOCIATION

Another of Mr. Edison's prime philanthropies benefited several thousand employees of Thomas A. Edison, Incorporated (also more generally known as the Edison Industries). Although no longer directly connected with the company except as a stockholder, Theodore in 1947 established what he called the E-I Mutual Association (short for Edison Industries Mutual Association), a corporation he created by underwriting its funding with 60,000 shares of Thomas A. Edison, Incorporated common stock.

Ownership of these 60,000 stock shares was placed in the hands of the 2,600 employees of the Edison Industries working in New Jersey at that time and who met certain length-of-service requirements.

The E-I Mutual Association prospered for a dozen years until Thomas A. Edison, Incorporated merged with the McGraw Electric Company to create the McGraw-Edison Company.

Before the merger, E-I Mutual Association had acquired and was operating a profitable manufacturing operation producing ball-point marking paints. An effect of the merger caused the dissolution of the E-I Mutual, a corporation whose expanded assets were shared by all its members. It is estimated that the distribution of assets exceeded \$2,000,000.



Theodore Edison and Steve Ramm
(Steve Ramm Photo)

Theodore Edison had a penchant for, and a talent to support it, for expressing his views on a wide variety of subjects. Frequently, he jotted down his views and filed them away to serve as benchmarks of his thinking at a given time. On occasion he submitted his jottings to newspapers as letters-to-the-editor.

CONTROL OF ATOMIC WASTES

(February 20, 1971)

"Although the atomic-waste disposal problem is really the offspring of more basic problems, I give it first priority because I believe it may be one of the most critical and irreversible hazards that we are creating today, because it relates to all life on earth; and because we will pass a point of no return in the near future -- if we haven't passed it already."

THE VIET NAM WAR

Well before it became popular to criticize the United States' part in the Viet Nam War, Theodore Edison was writing pamphlets opposing our nation's involvement. He personally paid for several full-page newspaper advertisements expressing his views.

-- John Venable

* * *

A Personal Reflection

Martin F. Bryan

Theodore Edison was a true gentleman, but he was modest to a fault. It was very difficult to get him to talk about his role at the Edison company during its waning years as a record and phonograph manufacturer. It was past history and of little interest to him; there were more important problems in the present to be tackled.

However, he did open up one time and discuss, briefly, one of his assignments at the company. He told me that he was responsible for developing the fine-groove vertical-cut recording system which went on the market in 1926. However, the original concept was not developed for home use...it was thought that a longer playing record could supplant the small orchestras then in use in thousands of silent movie theatres. While this application never got off the ground (and would soon have become obsolete with the introduction of the "talkies"), the 80 rpm long playing record did have some small market for home use. The system was plagued with production problems, though, and was not always reliable. When Edison models were introduced in 1927, long playing equipment was not routinely included. The last record was issued late in 1928.

Nevertheless, Theodore Edison did achieve the first true microgroove record to be marketed -- more than two decades before Columbia's LP, which is generally acknowledged as being the first!



Theodore Edison's Legacy:
The 450 groove-to-the-inch
long playing record

As we witness the tragedy of ethnic violence unfold in Bosnia-Herzegovina, nothing has become more visible or unreasonable to us than the daily shelling of Sarajevo by the Serbs. We wish we could force them to return to a time when they made music together for the Columbia green label series, rather than launching rocket grenades on innocent civilians.

On a happier note, Henry Sapoznik sent us the fanciful picture below from a post card distributed by the Erie Railroad. What cacophony this train would have made pulling into a town! (Notice that all the details of the Edison "Opera" on the far left have been reversed.)

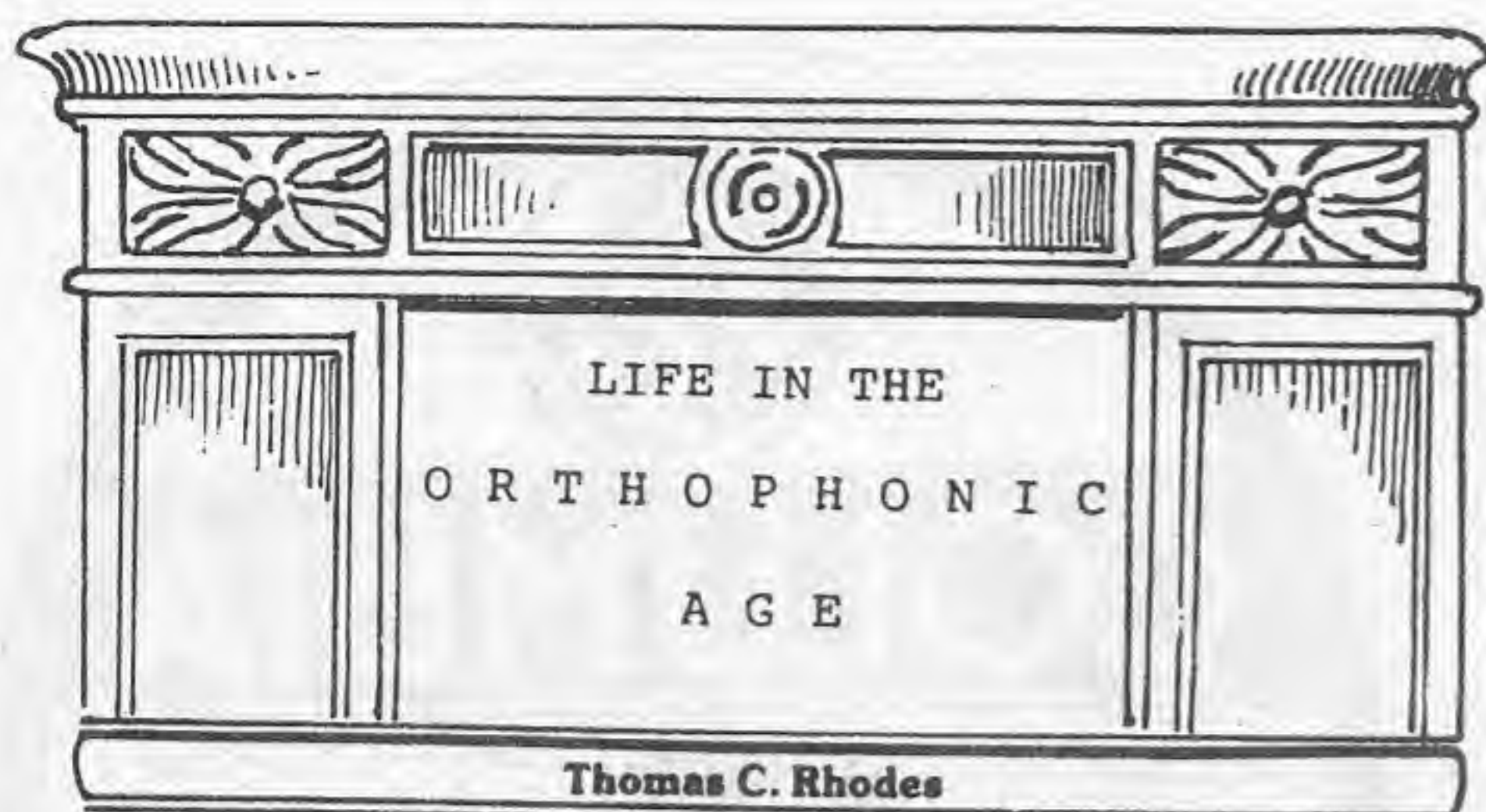


PHONOGRAPHS. Phonographs (talking machines of various kinds) are manufactured at West Orange, N. J. (on the Erie Railroad); at Bridgeport, Conn., and Camden, N. J.

In every part of the world are factories for the manufacture of records in the native language.

The Erie Railroad has actually transported phonographs by the train load.





"A CLASSICAL SYMPOSIUM"

This guest article is offered in my column for those lovers of the early classical recordings to be found on the Victor label during what can be called the Orthophonic Era. It is written by a longtime correspondent, Mr. Barry Cheslock of Arlington, Virginia, a most perceptive penpal. His text will be left unchanged, save for an introduction and afterword by this columnist.

A Foreword

Before reading this guest article, this columnist would like to raise a few issues regarding disk recording of this period. It is a fascinating time in the history of both recordings and talking machines. With the introduction of the Orthophonic Victrola in November of 1925, the lover of orchestral music was at last afforded an instrument capable of giving him or her the same musical enjoyment that the earlier Victrolas had bestowed on the lovers of opera and solo performances. Here at last was a talking machine of sufficiently broad tonal range that enabled orchestral music, whether concert or symphonic, to be played in the home with nearly the same effect as a live performance. Of course, this new possibility was not always realized and not all early Victor electrical disks measured up. Some have wrongly tried to blame the new system itself, a rather rash assertion at best. No one factor can be blamed for the occasionally less than impressive disk. Many factors, none involving the equipment designed by Mr. Maxfield, came into play. For one thing, the single button carbon microphones of the era did not have the most extensive tonal or dynamic range known to man, as would be expected from such early equipment. Despite these limits, the early mikes were still far better in most ways to the recently superseded collecting horns. At least their frequency range was not marred by structural resonances or peaks, so common with the old horn gathering system.

Contrary to superstitious belief, the older acoustic manner was hardly the pure, clarion champion of tonal integrity its latter day supporters have imagined, but a method fraught with all sorts of weaknesses and inherent distortions. The very existence of the so-called Stroh violin attests to these facts. Even the gathering horns used by the major studios were neither state of the art nor properly plotted for size and curvature. Entire frequencies were not picked up at all, though the Edison hill and dale disks were slightly better theoretically. Still, none of these simplistic methods, including the only slightly earlier forays by Orlando Marsh into electrical uses could really measure up to the totally complete system thought up by Joseph P. Maxfield and Henry C. Harrison. Here at last was indeed a SYSTEM for both recording AND

reproduction that was so good it stood as the model for most later disk techniques until the advent of stereophonic records in the Fifties!

While some writers have tried to detract from the achievements of these two fine researchers, such flawed criticisms reveal mostly just the biases of the detractors rather than actual problems with the Western Electric system. These would-be criticisms usually focus on those parts of the reproducing system which most resembled the old acoustic lateral manner of before-1925 talking machines. The amazing master disk cutting head and related damping and amplification methods have somehow remained exempt from belittlement, as well as the use of exponential horns in the Orthophonic Victrolas themselves. Such merely selective baiting must chiefly betray its own weaknesses and leanings rather than the great work of Maxfield & Harrison, which remains far above such puny and ill-motivated carping.

It is a founding principle of scientific criticism that tries to exclude from the judgment process any poor use or abuse of such newly introduced technology. This is especially needed in the case of the early electrical recordings of 1925-1927. While the cutting head, damping and amplification aspects of the Maxfieldian manner worked almost flawlessly from the start, according to the design goals, the same CANNOT be said for the recording habits which prevailed during the setting up of this new system at Victor and Columbia studios. Here we have the all too evident failings of recording directors and workmen who were understandably unacquainted with the higher level of things, being mired in the old ways. While these people are SOLELY TO BLAME for any shortcomings of the new V.E. disks, this was due to unfamiliarity rather than gross carelessness. After all, Maxfield and Harrison were engineers at Bell Labs, not studio consultants for Victor. It took some time before the Victor staff gained enough practice and knowledge to work with the new requirements properly.

Distant microphone placement, too little recording gain, badly chosen or prepared halls and thoughtless reliance on inadequate past practices were only SOME of the chief sins committed against the new electrical system. Yet there are those who, in much later writing, have seemingly confounded these painfully apparent abuses with the new system ITSELF, surely an unwarranted assault. To bolster these contentions of technological failings, much merely anecdotal testimony by people (singers, performers, music critics) of no real engineering background with respect to recording, has been marshalled to the fore. All very amusing or historically enlightening, but of little weight as serious technical criticism. Certainly far from compelling refutation of any underlying principles.

One can liken these often petulant historic outbursts against the electrical system with similar cries against early photography in the middle 19th century, which had exposed many of the inaccuracies and artistic licenses of painters of the time. At the same time, bad use of lenses and camera angles by early picture takers resulted in often distorted images, worse than even poor limners. Despite journalistic outbursts, it was not a war of cold science against inspired art, but rather the inexpert, clumsy misuse of new inventions in capturing a proper likeness of the original. It was the same with regard to the then new electrical methods of the Twenties. Some poor souls, hopelessly inept with microphones, control boards and studio balancing, were driven by THEIR OWN LACK OF SKILL to capture but poor vocal or instrumental sound portraits. It's the poor workman who blames his tools!

Thus it can be seen that once time and practice have righted the "human factor", the supposed faults of electrical methods vanished, overcome by experience and

a body of practical knowledge, instead of "a cloud of unknowing". Please bear this in mind when reading the following brief essay on classical recordings.

* * * * *

Writing an article about music is a very difficult task, simply because music should be heard preferably to being read about. I also don't like to be considered a critic. I can remember back in the early days of LP's reading the critics' columns and in many cases preferring the recordings they panned.

As we all know, the Orthophonic Victrola was created to reproduce music which was now recorded electrically. This acoustic machine did the job far better (in its earliest days) than those equipped with tubes and loudspeakers. The same can be said for the first Orthophonic recordings.

It was appropriate that the first classical album released by Victor (no. M-1) was Dvorak's Symphony "From the New World." After all, this was a new world of sound. Well, not quite yet. One lonely microphone might have been sitting out there, but what it picked up was a ghost of the new world! We should look at the other side of the coin. These new records were being produced and sold to people that did not have Orthophonic Victrolas for the most part. Those mica diaphragms and steel needles would have chewed up a balanced electrical recording on the first playing, so there may have been some reasoning behind it. Back to M-1, Leopold Stokowski probably hadn't grasped the concept completely because the Philadelphia Orchestra was set up for an acoustic recording. He used tubas for basses and 'cellos for kettle drums. Hearing this electrically is fascinating; at least it gives insight as to what an actual acoustic recording session sounded like. This album was released in the brown "Music Arts Library" album that previous acoustic albums used. If one wasn't sharp enough to detect a small VE stamped in each record, he'd never know this was any different from the Schubert Unfinished he bought six months earlier.

Victor must have realized this faint difference and re-recorded the New World Symphony using normal concert instruments. Also issued as M-1, this album appeared as a plain dark colored album with a gold bordered rectangle on the upper right hand cover depicting the name of the album. The record sleeves were heavily watermarked, and beneath the M-1 notation on the spine was a stylized leaf, a marking that Victor would use through their 78 album era. Program notes with a gummed edge for attaching to the album were provided. A mighty handsome package!

Album M-2 was Beethoven's Kreutzer sonata. Not a very taxing work for primitive amplifiers. It would play as well on a 1904 machine as it would on a new one.

M-3 is a very drab Nutcracker Suite conducted by Stokowski. It's been written that Stokowski was so fascinated with electronic recording, a panel was set up for him so he could twiddle knobs that were actually connected to nothing. It's been later stated this was not true. He did however like to experiment with microphone placement and break up the orchestra into odd groups sometimes in different rooms. Some of his early albums have fade-outs and fade-ins at the conclusion and beginning of each side.

Album M-4 is Victor's first European recording - Tchaikovsky's Pathétique symphony. Simply stated as "Symphony Orchestra conducted by Albert Coates", it sounds like it was picked up by a ham operator on his 30 dollar Hallicrafters over the BBC. (As a note, I've owned a copy of M-4 since 1937. It's part of me and I'm used to it, but it's so bad it's fascinating.)



M-5 is Beethoven's 5th played by the Royal Albert Hall Orchestra conducted by Landon Ronald. Here a slight improvement can be noticed. I feel that in most of these early recordings a single mike was used and a lot of distortion occurred. There is evidence of a lot of knob twiddling in the control room. Loud passages are definitely cut down.

There isn't enough time or space to criticize each album, but a lot of the original 20 were re-recorded with splendid results: M-1 is replaced with M-273; M-2 with M-265 (both with Stokowski); M-4 redone in M-337, this time with Ormandy.

Simultaneously Victor produced the C series of red seal albums of music in a lighter vein: Victor Herbert, Rudolph Friml, Gilbert & Sullivan, etc. These are all very good and I recommend buying them if you find them.

Victor had some pretty stiff competition from Brunswick, who produced some excellent albums on the gold label series. These records were recorded by a light ray system. Note:- probably a photo electric cell; a system used in 1941 for 2 years by Philco to play back recordings. The Brunswick recordings were primarily European. They had a true concert hall ambience and their performances in most cases were excellent. I can particularly recommend the Beethoven Eroica and Cesar Franck Symphony.

By the early 30's after the RCA takeover, Victor was on top. The record surfaces were whisper quiet. The VE in the oval had changed to a diamond and the albums were truly gems. The albums themselves had a new look. Still the scroll label inside but the covers were more pastel, with an art deco lyre motif surrounding the title, and a wide black leather type trim around the spine of the album. The automatic changer was becoming popular so the albums were made three ways now: the M albums referred to manual, DM referred to drop change, and AM for automatic, as the Capehart had. The same recording used different serial numbers to denote the difference, in case of breakage and replacement of single records.

In the earliest series of albums, and singles too, there was no consistency of recording quality. Some were faint, some were very bass heavy (by our standard now, but back then they needed that for mechanical reproduction). Some performances were rushed to a great extent. M-30 Mozart's Jupiter Symphony is a prime example of this.

If one is interested in collecting these albums, I highly recommend it. First of all, they're inexpensive to buy (it's the early jazz and pops that command

8.

the bucks); each recording in some way has interest, either in its interpretation, or its historic value, first recording made, perhaps.

Some recommended recordings would be:-

- M-1 - New World Symphony - 1st edition (non-scroll), a milestone recording
- M-5 - Beethoven's 5th - Landon Ronald - Albert Hall Orchestra
- M-23 - Rimsky-Korsakov - Scheherazade - Stokowski
- M-58 - Rachmaninoff 2nd Piano Concerto - Rachmaninoff with Stokowski
- M-64 - Stainer - The Crucifixion (Crooks, Tibbett) an excellent recording
- M-74 - Stravinsky - Le Sacre du Printemps (a first - and a 4 star issue)
- M-100 - Saint Saens - Organ Symphony (another milestone)
- M-117 - Rachmaninoff - Piano Concert #3 - Horowitz
- M-166 - Tchaikovsky - Symphony #3 (Polish) definitely a first recording

* * * * *

An Afterword

Regarding the afore comments on Stokowski's early attempts with electrical recording, one must recall that here was virgin territory with not a guidepost in sight. It is not surprising today that Mr. Stokowski used brass bass on his first essay into the new method, as several Victor studio conductors, chief director Josef Pasternack and Rosario Bourdon among them, did the same. There are some very legitimate reasons for this use of brass bass on early electricals, which in no way implies any lack of artistic or musical judgment on the part of the Philadelphia conductor or the Victor directors.

First, the recording of a large concert or symphony orchestra is hardly as easy as a small jazz band or solo artists. All the musicians in a medium sized dance band of the Twenties could sit relatively close to the mike, providing good signal in the pickup pattern of the mike's range. Dynamic range was not terribly great in a rendition of the current popular fox trot. Thus the recording variables were not so many as to be beyond the reach of the average recording director and his staff. Contrast this happy session to the awesome requirements of capturing a symphony orchestra of from 75 to over a hundred men, in some cavernous hall, empty and over-resonant with only the musicians and recording staff. Placing the microphone too close would risk either driving it into overload, or of the engineers having to "ride" too much gain, with a consequent over manipulation of the level control. Rather than kill the dynamics, many conductors and directors chose to help the bass section with augmenting tubas, and keep the microphone distant enough not to exclude sections from the pickup pattern, or too go into overload on loud passages in the music score. Any first year music student can testify that one helicon has the sonic output of any three or four string bass, decibel-wise. This sonic "overcapacity" if used wisely by the director, would not be overly noticeable on the disk.

Second, while the string bass is best at sustained drones (called, amusingly enough, bourdons), the tuba, in the hands of a really fine player, can be quite good at punctuated dramatic effect. Stokowski knew this, as well as Pasternack and Bourdon, and heard no reason why this effect could not be used while waxing a performance. One should not view the tuba accents on the early concert or symphonic disks as a sure sign of bad taste or cut-rate studio budgets. Far from it. Even the great Wagner himself actually invented a special

tuba just to give the right tones to performances of some of the Ring operas.

Third, the earliest electrical recordings were balanced (i.e., kept within the reproducing bounds) for the Orthophonic horn, as the making of Electrolas with cone speakers did not start until after the debut of the Credenza and smaller siblings. The six foot Credenza sized horn, being the size of the Harrison-built prototype, was the earliest "reference standard" when judging the playback of a test record. It so happens that the helicon or big tuba has much of its sound output centered very close to the lower cut-off of the Credenza folded horn and so reproduces quite well through that machine. The stringed bass, on the other hand, besides having a much lower decibel output, has some of its tonal range well below the Credenza cut-off of about one hundred cycles, thus having its lowest tones come out the six footer as partials. This is no weakness in the horn design, merely a function of the effective opening mouth. Naturally a still larger Orthophonic horn (such as the Camden experimentals or the Auditorium model) would likewise and correctly and fully amplify these lower bass waves. In fact, horns could be made that would go FAR BELOW the bottom end of any musical instrument, even the pipe organ, the only limiting factor being the tolerable size limit. This surely speaks well for the excellence and continued validity of Orthophonic principles.

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Correspondence to Tom Rhodes may be addressed to him at 26 Austin Avenue, Apt. #106, Greenville, RI 02828.

Barry Cheslock can be reached at 400 N. Edgewood, Arlington, VA 22201.

Musical Masterpieces

IN ALBUMS WITH EXPLANATORY FOLDER

The Musical Masterpiece Series embraces many of the most famous and popular symphonies, concertos and chamber music works. These are recorded in their entirety by musicians and orchestras of established standing in the world of music. The Series is now the nucleus of a collection of recorded great music which should find a place in every cultured home. It is constantly being augmented, and in time will include all the great concerted works of the masters, all recorded, of course, by the Orthophonic process.

These works have been arranged for consecutive playing on the standard Victor Instruments and also for automatic playing on the Automatic Instruments. The letters AM preceding the number of the set indicates an automatic set. The letter M indicates the regular set.

BALAKIREW

Islamey

Hollywood Bowl Orchestra

Incl. in Album M-40 (6870), AM-40 (7005). Complete Album, List Price \$10.00.

BEETHOVEN

Concerto in D Major (Opus 61)

Fritz Kreisler and Berlin State Opera Orchestra

Album M-13 (8074-8079). Album AM-13 (8138-8143). List Price, \$15.00.

Concerto No. 5 (The Emperor) in E Flat Major (Opus 73)

Bachaus and the Royal Albert Hall Orchestra

Album M-21 (6719-6722). Album AM-21 (7028-7031). List Price, \$8.00.

Kreutzer Sonata (Opus 47)

Isolde Menges-Arthur De Greef

Album M-2 (9001-9004). Album AM-2 (9310-9313). List Price, \$6.50.

Missa Solemnis

Grfeo Catala de Barcelona

Album M-29 (9133-9144). List Price, \$18.00.

Quartet No. 16 in F Major (Opus 135)

Flonzaley Quartet

Quartet No. 4 in C Minor—Menuetto

Album M-8 (1222 to 1225). Album AM-8 (1417-1420). List Price, \$6.50.

Quartet No. 2 in G Major (Opus 18, No. 2)

Flonzaley Quartet

Album M-7 (1218-1221). Album AM-7 (1389-1392). List Price, \$6.50.

Symphony No. 7 in A Major (Opus 92)

Stokowski and Philadelphia Symphony Orchestra

Album M-17 (6670-6674). Album AM-17 (7042-7046). List Price, \$10.00. Outline of Themes by Leopold Stokowski (6669). \$1.00.

Symphony No. 5 in C Minor (Opus 67)

Sir Landon Ronald-Royal Albert Hall Orchestra

Album M-5 (9029-9032). Album AM-5 (9330-9333). List Price, \$6.50.

Symphony No. 9 in D Minor (Opus 125) ("Choral")

Albert Coates-Symphony Orchestra

Album M-12 (9061-9068). Album AM-12 (9386-9393). List Price, \$12.00.

Symphony No. 3 in E Flat Major (Opus 55) ("Eroica")

Allegretto in E Flat Albert Coates-Symphony Orch.

Album M-6 (9043 to 9048). Album AM-6 (9449-9454). List Price, \$9.00.

Symphony No. 6 in F Major ("Pastoral") (Op. 68)

Serge Koussevitzky-Boston Symphony Orchestra

Album M-50 (6939-6943). Album AM-50 (6944-6948). List Price, \$10.00.

The "M" series had reached nearly 60 albums by the time the 1930 catalogue was published late in 1929.



American Record Corporation (Update)

Phonograph record research relies heavily upon past publications for information, numbers and dates. If significant errors occur they will be noted in the subsequent edition. I welcome any letters which reveal errors or additional information.

This issue will deal mainly with an update on my ARC article which appeared in the last issue of the GRAPHIC.

Chain Store Labels

CBS, upon purchasing the American Record Corp. (ARC), did not terminate the five chain store economy labels (Perfect, Romeo, Oriole, Banner and Melotone; see p. 15, second column). These labels were dropped by ARC before the December 1938 purchase.

Ownership Dates for Brunswick Recordings

The Brunswick Record Corp. secured ownership rights to the original Brunswick recordings that were recorded on November 17, 1931 and thereafter; pre-November 17 recordings remained the property of the Brunswick Radio Corp. This date was arrived at via a letter agreement between the Brunswick Radio Corp. and the Brunswick Record Corp. dated November 30, 1931. This letter agreement became effective upon the signing of their basic sales agreement dated December 3, 1931.

The End of the Columbia-Controlled Brunswick Label

The end of the Brunswick label under the aegis of the Columbia Recording Corporation (and its subsequent acquisition by Decca Records, Inc.) now has for me two possible scenarios.

- Scenario I -

The Columbia Broadcasting System (CBS) purchased the American Record Corporation in December 1938 and changed its corporate name to Columbia Recording Corporation (CRC) in 1939 to identify the record company more closely with the parent company. This purchase gave CRC two major record labels (Brunswick and Columbia), with Columbia emerging as the flag-ship label.

The question for the CRC was what to do with a long-time major label selling at seventy-five cents -- a price that could not be reduced without violating its license. The Brunswick Record Corp. was licensed with contractual obligations and requirements by the Brunswick Radio Corp. (owned by Warner Bros. Pictures, Inc.). The Columbia label, on the other hand was owned outright with no incumbrance. In addition all ARC-Brunswick recordings made from November 17, 1931

and thereafter were also owned outright by the CRC, so that the only value in keeping the Brunswick label was access to the pre-November 17 catalog.

Apparently this was of marginal value to CRC, which had to store, maintain and keep special records of all transactions affecting Brunswick, and when a pre-ARC-Brunswick recording was issued, the Brunswick Radio Corp. received a royalty for the pressings. CRC had a number of old catalog labels to draw upon if needed, i.e.: Columbia, Okeh, and all the other labels it acquired in the ARC purchase, and all owned outright. The Brunswick license had a stipulation to the effect that if the Brunswick Record Corp. failed to press and sell a minimum of 250,000 records bearing the Brunswick trademark imprint in the United States and Canada within a one year period, all rights and licenses terminated. Between December 1, 1939 and December 31, 1940, the Brunswick Record Corp. (now under CBS's Columbia Recording Corp.) pressed and sold no more than 150,000 records bearing the Brunswick label, and was therefore in default under the original agreement. The Brunswick trademark and all pre-November 17, 1931 masters consequently reverted to Brunswick Radio Corp., which Warner Bros. Pictures sold to Decca Records, Inc. on May 2, 1941.

NEW BRUNSWICK POPULAR RECORDS

8309	RENDEZVOUS TIME IN PAREE IS IT POSSIBLE? (Both from "Streets of Paris") RAY NOBLE and his ORCHESTRA	Fox Trots	8411	YOU CAN COUNT ON ME (From "Straight to Heaven") WAY LOW DUKE ELLINGTON and his FAMOUS ORCHESTRA	Fox Trots
8400	JUNGLE MADNESS YOU TAUGHT ME TO LOVE AGAIN GENE KRUPA and his ORCHESTRA	Fox Trots	8412	DON'T BE SURPRISED CHALLENGER CHOP GENE KRUPA and his ORCHESTRA	Fox Trots
8401	UNDERTOW PICKIN' FOR PATTY JACK TEAGARDEN and his ORCHESTRA	Fox Trots	8413	LONDONDERRY AIR LISTEN TO THE MOCKING BIRD MATTY MALNECK and his ORCHESTRA	Fox Trots
8402	IN THE MIDDLE OF A DREAM OUT OF THIS WORLD JACK MARSHARD and his ORCHESTRA	Fox Trots	8414	MOON LOVE (Adapted from Tchaikowsky's 5th Symphony, 2nd Movement) LET'S MAKE MEMORIES TONIGHT (From "Yokel Boy") HORACE HEIDT and his MUSICAL KNIGHTS	Fox Trots
8403	MR. RENARD'S NIGHTMARE PLAIN JANE SIDNEY PHILLIPS and his ORCHESTRA	Fox Trots	8415	ON THE ROAD TO MANDALAY THE GIRL I LEFT BEHIND ME RAY KYSER and his ORCHESTRA	Fox Trots
8404	IN AN EIGHTEENTH CENTURY DRAWING ROOM BOY SCOUT IN SWITZERLAND RAYMOND SCOTT QUINTET	Fox Trots	8416	COME TO THE FAIR THIS IS MY THRILL ENRIC MADRIGUERA and his ORCHESTRA	Fox Trots
8405	IN A MIZZ COTTON CLUB STOMP DUKE ELLINGTON and his FAMOUS ORCHESTRA	Fox Trots	8417	'S WONDERFUL (From "Funny Face") IN THE STILL OF THE NIGHT (From "Rosalie") JACK MARSHARD and his ORCHESTRA	Fox Trots
8406	I FOUND A NEW BABY FANNIE-MAY HARRY JAMES and his ORCHESTRA	Fox Trots	8420	THE MAN WITH THE MANDOLIN IF I WERE SURE OF YOU (From "Cotton Club Parade") HORACE HEIDT and his MUSICAL KNIGHTS	Fox Trots
8407	TABOO ORCHIDS IN THE MOONLIGHT (From "Flying Down to Rio") ENRIC MADRIGUERA and his ORCHESTRA	Rhumba Fox Trot	8431	ESPECIALLY FOR YOU YOU'RE THE MOMENT IN MY LIFE JACK TEAGARDEN and his ORCHESTRA	Fox Trots
8408	WE CAN LIVE ON LOVE READING, WRITING AND RHYTHM (Both from "Streets of Paris") JACK MARSHARD and his ORCHESTRA	Fox Trots	8432	RUNNING THROUGH MY MIND A BOY NAMED LEM (From "Yokel Boy") EDDY DUCHIN and his ORCHESTRA	Fox Trots
8409	AN OLD FASHIONED TUNE ALWAYS IS NEW (From "Second Fiddle") SHABBY OLD CABBY HORACE HEIDT and his MUSICAL KNIGHTS	Fox Trot	8433	YOU'LL HAVE TO SWING IT Vocals in Dance Tempo (From "Rhythm on the Range") OL' MAN RIVER (From "Showboat") MARTHA RAYE with DAVE ROSE and his ORCHESTRA	Fox Trots
8410	THE JAPANESE SANDMAN SEA FUGUE MAMA ALEC WILDER OCTET	Fox Trots			

The August 1939 list was one of the last to have all Brunswick popular records. CRC re-introduced the Columbia label shortly thereafter, and it soon became a dominant factor in the industry with its now-familiar red label.

- Scenario II -

On August 26, 1981, I interviewed Milton Rackmil, retired president of Decca Records, Inc. (and a former employee of Brunswick Radio Corp. and Brunswick Record Corp.) in his MCA office in New York City. I questioned him about the Decca purchase of the Brunswick Radio Corp. He mentioned that there was an approximate ten year date to the December 3, 1931 agreement whereby renegotiation could take place (see bottom of p. 13, last issue). As Decca had no catalog earlier than 1934, the year in which they came into being, Decca was interested in the Brunswick catalog. On May 2, 1941 Decca Records, Inc. purchased the Brunswick Radio Corp. from Warner Bros. Pictures, Inc.

(cont. over)

- My Conclusion -

This past January I spoke with George Avakian, a producer who started with the Columbia Recording Corp. during the Forties, and he could not recall any ten year renegotiation stipulation in the December 3, 1931 agreement. I have seen a summary of that agreement and the summary, while not the complete contract, did not mention any ten year period for renegotiation or anything else. In my article I mentioned a ten year license period based on Milton Rackmil's comments, which carried weight in my analysis of the transfer of the company. However, after speaking with George Avakian, logic clearly suggests the "Scenario I" version. Simply put, the Columbia Recording Corp. did not consider the Brunswick label an asset, tied as it was with all its restrictions and requirements, the return was not commensurate with the cost.

I would also like to add something not mentioned in my original article. Where the Brunswick label went, the Vocalion label followed; they traveled in tandem.

Okeh is the new name for Vocalion Records. Instead of Vocalion, just say *Okeh*.

***Okeh* RECORDS 35¢**

When CBS's Columbia Recording Corp. decided to let Brunswick go, it also had to relinquish the familiar blue-label Vocalion line. The "Okeh" name was resurrected for this series, and everything continued with no apparent ill effect.

"The Talker Hat"

Undoubtedly this illustration (next column) by Howard T. Middleton depicts a true blue devotee of the talking machine, circa 1908. The question which arises is to whom is she true, Edison, Victor, Columbia, or perhaps all three? (Originally from The Talking Machine World, February 15, 1908.)

THE TALKER HAT—A PHONOGRAPHIC LYRIC.

Now that it's coming springtime,
The hats all must be new
To make girls more alluring—
(As if that could be true)
Bright horns, a silky feather
Bound tight with ribbon; that
Makes something quite the sweetest yet,
The "talker" hat.—

Howard Taylor Middleton.

Herman Paikoff can be contacted at 10 Riverside Dr., Binghamton, New York 13905.



THE TALKER HAT

MY EDISON "GEMS" -A Very Personal Story-

by L. Brevoort Odell

I was born on September 18, 1906. My parents had been married twelve years before I arrived. They were so happy, they indulged me to a great extent. I'm afraid that I was a spoiled "brat"!

While I was still in my crib, my indulgent parents bought me a "Peter Pan" cylinder phonograph. Of course, I did not know then what it was all about, but now I know it had no worm gear to propel the reproducer over the record, but relied on the sapphire (like the Pathé disc) to guide the reproducer over the grooves. I am told that when it played all right, I was intrigued, but when it skidded over the record, I would scream. So, out with the cheap "Peter Pan", and in its place, a reliable Edison Gem. It was painted black, and went through many adventures.

I was about two and a half years of age when I first played it myself, and from then on, it was my favorite "toy". Many records were bought for it. It played two minute records only, so I believe it must be a 1907 model. It wound with a crank, not a key as earlier Gems were wound. My father built a cabinet for the records, painted black to match the Gem.

My father was growing sickly, which condition finally crippled him. I believe that he had a brain tumor, but in those days the doctors did not know the symptoms. I never knew my father as a well man.

My mother had to give up her fine art work and become the bread winner. We were living in Pittsburgh,

but my mother longed to return to her native home in New York where her wealthy sister lived. We were just poor relations, but there was love in our home.

In 1910 we made a try to move to New York. The Gem and a few Indestructible Records went with me. My aunt had married a wealthy man, and they lived in a fine house in Brooklyn, N.Y. My mother and I stayed with her while my father tried to find work. He stayed in Yonkers with his relations. My cousin, my senior by four years, thought the Gem was fine. It was too low-brow for my aunt; her husband was just the opposite.

Father had been born on a farm in Yonkers, so he tried for a farm job, and finally found one in Millerton, N.Y. one hundred miles from the New York and ocean that my mother longed for. Our quarters were above the stable, a terrible come-down, a heartbreak for Mother.

I was too young to notice much, but the Gem and I shared the odors coming up to our drab quarters. The song "It's Moonlight All the Time on Broadway" made my mother cry. My father could not handle the work as manager of the Millerton estate, so after three horrible months, we left. Father was fast going down hill.

Back to Pittsburgh, the Gem and all, financed by my aunt. We had no home, our furniture in storage. Very kind friends let us have a home with them, while my mother looked for work and a place to rent.

Let us skip to the fall of 1912. We were living in a primitive cottage six miles from Pittsburgh. It was a cozy house of four rooms and a built-on kitchen, out-house and pump. The Gem was in the parlor, on its cabinet. Mother's artistic nature made it a pretty home, lighted by oil lamps and heated by "soft" coal lumps in fire places.

It had been the caretaker's house in the past when the place had been the McCandless estate, but the inheritor McCandless was not up to the task of keeping it up. He lived in the "Manor House", and mostly sat on the porch, chewing tobacco. He had a pretty wife and a daughter of questionable morals. McCandless was plain lazy. He had a feud going on with a neighbor named Shields, as to which of them owned the barns. This had bearing on the Gem later on.

Edison had just cut out the two minute records. Buins wholesale place was selling out their stock at 10¢ per record. My parents bought me twenty records. What joy to me, twenty new records at one time! But with its two-minute limitation, where was the Gem to get new records? This set me longing for a four minute phonograph. Poor Gem.

Father found an uncle of his sleeping in the Pittsburgh large railroad station, homeless. Father brought him home. Uncle helped Father raise the chickens which Father was trying to do, and bring in some money by selling them. Mother sold useful kitchen novelties from door to door.

One night we were alarmed by the light outdoors. McCandless knocked on the door and shouted, "The barns are on fire!" The volunteer firemen had to form a bucket brigade and pour water on our cottage to keep it from catching on fire also. The inside wall where the Gem stood was so hot you could hardly put your hand on it. Tar in the barns exploded. All told, it was a narrow escape for the Gem and us.

McCandless once borrowed the Gem for a party he was giving. When he returned it, the feed nut was broken. WE had to have the Gem repaired.

Mother sold paper garlands, and also decorated the cottage. Christmas morning came and Uncle had "bought" me a four minute Home Model. - but - In those days dealers allowed patrons to take a machine "on trial", and Uncle had taken advantage of this offer. Mother had paid for the six Blue Amberols. After a month, the dealer took away my Christmas present. My joy was short lived. Uncle had not paid one cent. My mother

made sure they did not take away the records, for she had bought them. I do not remember when Uncle "took off". I do remember we never saw him again. So the Gem was back on its cabinet with six records which it could not play.

Let us skip to December of 1913. Mother was out selling her usual garlands. One day was especially cold and sales had been poor. She was cold and hungry. Carnegie, some four miles from the cottage, was noted for its saloons. Ladies did not go into them. They were for the rough mill hands. Mother put her pride in her pocket and went into one asking the proprietor if he wanted to buy decorations for his store. He must have been a kind and observant man, for at once he saw Mother's condition and saw she was not common clay.

"Yes", he said. "Sit down and I'll give you a bowl of hot soup. After you have eaten, please decorate my place". Mother did so and with her artictic talent, made the saloon look pretty. When she had finished, he was pleased and handed Mother \$15, a lordly sum in those days. Mother was dumbfounded. Fifteen dollars! She could hardly believe it, an overwhelming sum. Mother never forgot the proprietor and his beer drinking customers.

Mother always sang me to sleep on Christmas Eve, as I was always excited. Santa Claus would only come if I were asleep. I would rise early, and in time I realized my parents had worked most of the night putting up the natural tree and fixing my gifts, and fill my stocking.

"Early" was six o'clock. That morning in 1913, I was told to shut my eyes and let them guide me into the parlor to see the tree. And when they told me to look, what did I see but a maroon colored GEM that would play four minute records as well as the two minute.

Mother said, "And it's all paid for; no one can take it away". My delight can hardly be expressed in words. I was exploding with joy. The "Fireside Gem", as it was called, was not only a Christmas delight but remained my chief playing machine for many years.

It was not until the 1920's that I acquired larger phonographs. Today in 1993, both GEMS are in running condition, resting in their well earned retirement. They do not make things today to last as Edison did. His company continued to repair phonographs and kept repair parts until 1949.

A typographical error in the last issue resulted in an incorrect starting number for the Indestructible four-minute records (see Note #1, page 4). This number, of course, should have been 3001. Mr. Odell can be reached by writing him at P.O. Box 234, Branchville, N.J. 07826



GEM
Model D and E

PHONOGRAPH FORUM

by George Paul

THE TYPE C GRAPHOPHONE

The Columbia Type C Graphophone does not enjoy much popularity in today's antique phonograph market. Most collectors, myself included, have been guilty of turning up our noses at what we considered to be an early "business machine." The fact that any other "business machine" of the 1890's could set one back the cost of a new car hasn't helped the Type C's popularity. And why should it? While not common, the Type C's turn up regularly at antique phonograph shows. It had one of the longest production runs of any Graphophone: 1897 to 1906. It is, however, obvious that the Type C has suffered because of its business application; a fate not entirely deserved.

In the Phonoscope of December 1896 (which probably appeared in February 1897) the Editor wrote:

The Columbia Phonograph Company have in preparation a new machine which they will style the "Columbia Type B." We have seen a model of this machine. It is, or will be, one of the most practical talking machines on the market. It is the same style as the present Columbia (the Type A), fitted with a spring motor which will run one hour with a single winding, and will be supplied with cylinders $6\frac{1}{2}$ inches long, upon which a selection of fifteen minutes duration can be recorded."

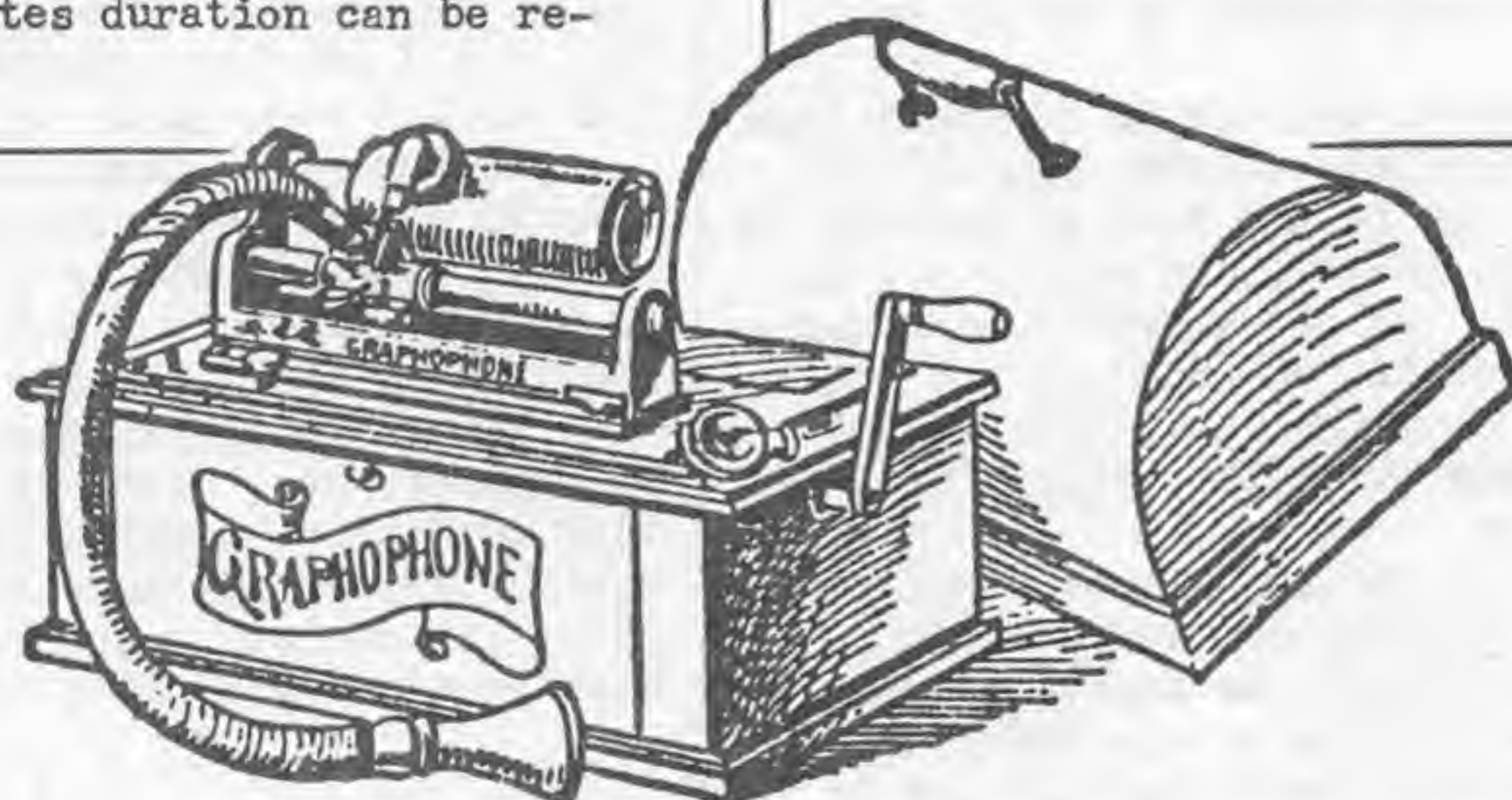
Aside from the obvious mis-designation of "Columbia Type B", note that the description makes no mention of business use. This was not to occur until September 1897 when the "Universal Graphophone" (Type C) was offered in outfits for office use. Along with this business application, the September 1897 catalog read:

"The Universal Graphophone with the hour-run clockwork motor is well adapted to the use of the exhibitor. Such a Graphophone supplied with a well-selected stock of records, a large amplifying horn and a crescent reservoir with an 11-way tube will soon pay for itself in the hands of an enterprising exhibitor and return large profits."

There was, after all, more than one way of doing business! Later, in 1898, the Type C, or "Universal" Graphophone was described by the Columbia Phonograph Co.:

"The Universal Graphophone is so named because it is adapted to any use. It is designed to serve the business man as a mechanical amanuensis, but at the same time it can be used for home entertainment, and, fitted with a clockwork motor that will run about an hour at one winding, it is the ideal machine for the exhibitor."

Columbia continued to mention the entertainment potential of the Type C until about 1903. After that



The Universal Graphophone, \$50.

The Universal Graphophone is so named because it is adapted to any use. It is designed to serve the business man as a mechanical amanuensis, but at the same time it can be used for home entertainment, and, fitted with a clockwork motor that will run about an hour at one winding, it is the ideal machine for the exhibitor. The price of the Universal Graphophone with a long run clockwork motor is \$50. The price with an electric (battery) motor is \$50. The price with an incandescent electric motor (110-volt continuous current) is \$60. When used for dictation purposes it is necessary to have also a machine for shaving cylinders, which costs \$25.

An outfit for exhibitors, which includes a Universal Graphophone with the long-run clockwork motor, recorder, reproducer, speaking tube, crescent reservoir and 11-way hearing tube, 30-inch brass horn and stand, 24 records, 12 blank cylinders and canvas-covered case for 36 cylinders, is sold for \$80.

time, the Type C, along with its electric-motor versions, the CE and CI, was listed under "Graphophones for Office Use." It is perhaps this last period which contributes unduly to the Type C's rather lowly reputation.

Yet, we should consider two points regarding business application of the Type C: Where are the shaving machines necessary for the use of the machine in an office? Where are the 6-inch brown wax cylinders which were designed for use in these offices? Any collector can tell you that shavers and 6-inch cylinders of this era are quite scarce.

To what use were the majority of the Type C Graphophones put? The Type C cost \$50 throughout its production life. In 1897-98, the Edison Spring-Motor Phonograph (the only other 3-springer) cost \$100. By 1899, the Edison had been reduced to \$75, and in 1900 the price of Edison's 3-springer was \$50: the same as the Type C. The gradual lowering of the cost of the Edison Spring Motor Phonograph, re-cased and re-named the Triumph in 1901, may explain in part Columbia's gradual post-1900 de-emphasis on the entertainment value of the Type C. The Type C's cabinet was never ornamented as was the Triumph's. The Type C's 3-spring motor was, in some respects, superior to the Edison. It was the motor chosen to power the Graphophone Grand of 1898-1902. Yet, the Type C was an opportunity lost by a company concentrating on the "low end" of the market. In the flurry of \$5 Q Graphophones, \$10 B Graphophones, and \$25 A/AT Graphophones, the \$50 Type C Graphophone was allowed to fall into bland utilitarianism: a fate from which it has not yet recovered.

George Paul can be contacted at: 126 South Main St., Mt. Morris, NY 14510.

A Historic Type C

We had hopes of running a second piece with photos of an unusual Graphophone in a friend's collection. We began asking in October, but one excuse after another indicated he couldn't be shaken from his lethargy and stubbornness; after several months we have given up asking. We regret that we are unable to share what may be the most historically significant Type C in existence.

HERE & THERE

Herman Paikoff, who contributes the "Reflections from the Grooves" column, draws our attention to the fact that the Victor Talking Machine Co. had a film of their operations made in 1914 for a convention of dealers. The movie has long been lost, but if any readers have any clues for tracking it down, Herman would love to hear from you (his address is 10 Riverside Drive, Binghamton, NY 13905). Needless to say, locating and restoring such a film would be an enormous find for the collecting fraternity!

John Hauger does talks and demonstrations on the phonograph and recorded sound, and he observes that while Eldridge Johnson and Thomas Edison are easy to find, he lacks a good picture of Columbia's Edward Easton. He would appreciate hearing from anyone who might know where he could obtain a suitable picture of Easton for his presentations. (John's address is 3771 Chapel Rd., Spring Arbor, MI 49283.)

In our last issue we reproduced an article from
(cont. top of next page)

A Prohibition Party Presidential Campaign Song of 1912

by G.F. (Bert) Pasley

(Editor's Note: This article was intended for the last issue, but was somehow misfiled and subsequently lost. We apologize to Mr. Pasley and to our readers, all of whom are undoubtedly unhappy to once again be reminded of political campaigning!)

* * * *

For some time I've had a cylinder record promoting a candidate for the 1912 presidential election. Since 1992 was an election year, I thought collectors would be interested in a campaign song of 80 years ago.

The song is recorded on an Edison blank at 100 grooves per inch, presumably to achieve greater playing volume, since two-minute records were pretty much obsolete by 1912.

The Prohibition Party candidate for that year was Eugene W. Chafin. He was born in East Troy, Wisconsin in 1852, received a law degree from the University of Wisconsin in 1875, and practiced in Waukesha from 1876 to 1900. He became a temperance lecturer and Prohibition Party activist; and ran (unsuccessfully) for various state offices including governor. He was nominated by his party as their candidate for president in 1908 and 1912. His last home was in Long Beach, California, where he died in 1920. (Note that he lived to see the passage of the 18th Amendment outlawing the sale of alcohol. This must have made him happy.)

The song is sung to the tune of "She'll Be Comin' 'Round the Mountain." Unintelligible words are underlined.

Spoken introduction: "Chafin is the Man to Lead Us On. Sung by Captain Charles H. Stanley in the Campaign of Nineteen Hundred and Twelve" *

SONG (UNACCOMPANIED):

"EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
WE'VE NO BOODLE FROM THE PURSE LEFT BY OLD ADOLPHUS BUSCH,
BUT CHAFIN IS THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EVERY WHISKY POLITICIAN IS OPPOSED TO PROHIBITION,
BUT CHAFIN IS THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EVERY BLESSED SUFFRAGETTE WILL GET JUSTICE YOU CAN BET,
FROM CHAFIN, THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
YOU CANNOT STAY THIS NATION BY WHISKEY REGULATION,
BUT CHAFIN IS THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
THE ED IS THE LONELY GRAFTER WILL NOT FOLLOW HERE AFTER,
WITH CHAFIN, THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
PRAYER AND PREACHING, MIGHTY WELL,
BUT IT'S BALANCE THAT WILL TELL,
FOR CHAFIN'S THE MAN TO LEAD US ON.

EUGENE CHAFIN IS THE MAN TO LEAD US ON,
EUGENE CHAFIN IS THE MAN TO LEAD US ON,
IN NINETEEN AND SIXTEEN, WE'LL RENOMINATE YOU GENE,
FOR CHAFIN IS THE MAN TO LEAD US ON."

(SOUNDS OF HAND CLAPPING)

*Evidently the Prohibition Party was structured in a military fashion similar to the Salvation Army.

("Here & There" cont.)

the Laramie, Wyoming paper The Boomerang, describing Bryan's compensation for his 1908 campaign records. We wish to credit Keith Jones of Amarillo, Texas for furnishing this obscure item.

Reader William Spohn would like to see some articles dealing with various subjects concerning the care and storage of records:

- The best record storage: flat, vertical, in albums?
- The best temperature and humidity and the safe zones.
- How to correct warp in hard and soft records.
- How to stop a crack from enlarging. Is a cracked record worthless?
- How to clean records...Cleaning fluid on a turntable...Will it damage turntable mechanism?...I've seen fluids marked "not suitable for 78's"...Are cleaning machines only for LPs?...How best to get rid of an oily patina...

(For cleaning records, we suggest giving the Disc Doctor's new system a try; see ad in this issue. In the meantime, perhaps other readers can contribute their thoughts on Bill's concerns.)

CORRECTION

An error in the article Louis Kaufman, Edison Artist which appeared in the Fall NAG was uncovered by diligent collector Sam Bruskin. Kaufmann recorded the first recording of the "original version" of the Four Seasons by Antonio Vivaldi according to James Creighton. Sam points out that an earlier recording c. 1942 was made in Italy. A quick glance in Clough and Cuming (1950) reveals the earlier performance by Molinari and the Rome Augusteo Orchestra on Italian Parlophone P.BB 25067/72. This source also states the earlier performance is a Molinari arrangement.

Tom Vendetti

IN REVIEW

Fernando De Lucia - Son of Naples - 1860-1925; Michael Henstock. Amadeus Press, 1990. 505 pgs. \$45.00. Reviewed by Dennis Ferrara.

Michael Henstock tells well the unique story of one of the most famous of lyric operatic tenors, Fernando De Lucia. Like Caruso, De Lucia was born in Naples, Italy; however, unlike Caruso, De Lucia sang and lived in Naples. De Lucia like Alessandro Bonci (1870-1940), John McCormack (1884-1945), and Tito Schipa (1889-1965) were true lyric tenors. Caruso and Gigli pushed their natural voices into larger and more dramatic instruments.

Henstock's biography is of a tenor whose importance in his day is measured by the close associations with composers' works, then still being written, were among the last generation to enter the standard modern operatic repertory. The book contains unpublished correspondence from Mascagni, Puccini, Giordano, and their associates, as well as of De Lucia. It is interesting to note that De Lucia was the first New York Canio, Pagliacci, with Nellie Melba (Nedda) and Mario Ancona (Tonio). Henstock has a complete listing of all known performances of De Lucia in opera and concert. De Lucia sang several verismo roles including Giorgio (I Rantzau), Turiddu (Cavalleria Rusticana), Don José (Carmen), and Loris (Fedora).

De Lucia's voice on recording has a strong vibrato. Collectors either love or loathe this type of

(cont. next column)

Edison Label Contest

Readers will recall that in our last issue Ray Wile told of the Edison company's explorations into the feasibility of returning to the record business in 1939. We then invited readers to design a prototype label which might have been used on Edison's re-entry into the market. At the right are the results.

Now it's every reader's "right and responsibility" to help us choose the winner of the contest! Please select your two favorites and jot their numbers on a postcard; sign it and send it to the GRAPHIC no later than April 10th. (Participants are not eligible to vote...nor are they allowed to have friends stuff the ballot box!) The one design receiving the most number of votes will be our winner, and his name and prize will be announced in the next issue.

voice; nonetheless, it is one of the most beautiful voices to record onto wax. Henstock has several chapters on De Lucia's recording career. De Lucia recorded for the Gramophone and Typewriter Company Limited (G&T) (later The Gramophone Company), the Società Italiana di Fonotipia, and Phonotype Record Company. There are interesting quotes from personal correspondence between the artist and the recording companies' A & R men. It seems that De Lucia was rather difficult to work with regarding contracts and recording fees.

De Lucia left 402 known recordings including two operas, Rigoletto and Il Barbiere di Siviglia for Phonotype. This biography also clears up the misconception that De Lucia owned the Phonotype Company. He did not own it; rather, he knew the owners and they allowed him to record selected favorite arias and songs.

The biography is full of operatic history and information. De Lucia sang at Enrico Caruso's funeral in August, 1921. De Lucia sang the Pieta, Signore (Aria di chiesa) over an orchestra of two hundred musicians. It was rather ironic that De Lucia was asked to sing at Caruso's funeral. It seems that the two tenors were never the best of friends.

All in all, this biography is the stuff that great operatic stories are told to future generations of music and operatic lovers. This book is a must for any lover of operatic singing on 78 recordings. -D.F.

Recent Discographies from Greenwood Press

Parsifal on Record, by Jonathan Brown.

The first comprehensive discography of one of Wagner's music dramas, this volume lists recordings of complete performances, major selections, and excerpts, both vocal and instrumental. While most recordings listed are of foreign origin, there are some familiar and early U.S. recording artists. (Brown praises Arthur Pryor's interpretation of the "March of the Knights of the Holy Grail.") One interesting feat is Brown's detailing more than sixty recordings of the Prelude, made between 1903 and 1990. His extensive introduction provides commentary on many of the recordings. 160+ pages.

Forty Years of Steel: An Annotated Discography of Steel Band and Pan Recordings, 1951-1991, by Jeffrey Thomas. An extended study of the recordings of this music which evolved in the Caribbean. 320+ pages.

Greenwood Press books may be ordered through most bookstores, or by calling toll-free 1-800-225-5800.



VOTE!

More Information on the "Post Production"Blue Amberols

- and -

An Appeal

G.F. (Bert) Pasley

I recently received a letter from Fred Smith who owns 50 of the Blue Amberols in this category, including a complete set of the "School Test Record" series that was discussed in New Amberola Graphic issues 75 and 80. From this source, we now have the titles of the remaining unknown selections:

No. 14 - Extract from Daniel Webster's Bunker Hill Address

No. 19 - How Edward Bok Planned His Day; both by Edw. J. McNamara

(He also notes that there was a misprint in issue 80; the correct title for no. 7 is "The Finding of Eppie" (not "Eddie") from Silas Marner by George Elliot.)

With the information accumulated, I can now identify five series used in teaching dictation. Some of these were being produced at the time the popular series Blue Amberols were being manufactured, and some may have been available until production ceased in 1960.

1. School Test Records. This series has 20 selections, all at 125 words per minute and all except #18, the Coolidge speech, are spoken by Edward Joseph McNamara, M.A., L.L.D. (1884-1948). He was, in 1927, principal of the High School of Commerce in New York City. He was the author of several books, including Method of Teaching Shorthand (1914), Rational Dictation, Secretarial Training (1927) and Typewriting for Immediate Use (1938). He was also president of the High School Principals Association for several years.

2. Ediphone Standard Practice Records. This series is known to have gone as high as #26, increasing in speed from 60 to 150 words per minute. A box and lid from this series was shown in issue 75.

3. Eldridge Dictation Records. This series is known to have at least ten selections going from 60 to 120 words per minute and is thought to have been in production in the 1920s.

4. Dictaphone Secretarial Permanent Practice Records. These were issued by the Dictaphone Sales Corporation in conjunction with the New York City Department of Education. This series has 24 selections and is thought to be of later origin than the others. Written on the boxes is "These records are dictated at speeds ranging from 60 to 150 wpm. The dictation consists of letters, articles, bulletins, and other business memoranda that the average executive dictates to the Dictaphone dictating machine. The choice of language is representative of the modern business vocabulary."

5. There is also a Dictaphone series using 6-inch Blue Amberols which I have little info on (one example observed).

A comparison of the record titles in the "School Test" series to the other series shows an effort by McNamara to further educate the dictation student, whereas the others contain only typical business correspondence.

Fred Smith also has an original shipping box with his cylinders. The label indicates that they were shipped from Bloomfield, N.J. sometime during or after 1936 to a high school in Maywood, Ill. The instructor they were mailed to left the school about 1940, so the production dates on his sets of the "School Test Records" and the "Ediphone Standard Practice Records" are

known fairly accurately.

It should be noted that other Blue Amberols were made for the Ediphone. Among the more interesting titles known are:

"1877-Fiftieth Anniversary-1927", The Ediphone (Mostly Ediphone advertising)

"1877-Fiftieth Anniversary-1927", The Ediphone Exp. 7-10-29 (Apparently a reissue of above record with slightly different title on record rim)

"Dictation by Thomas A. Edison - Electrip Ediphone" (1921 speech by Edison promoting the Ediphone)

Is it possible that the record pressing machinery still exists somewhere in Bloomfield?

Thanks again to Fred Smith and Kurt Nauck for much of the above information.

The Appeal

Please help my research project: I'm trying to determine how many of the Edison Blue Amberol cylinder records in the 5700 to 5750 range have survived. If you have any of these please call or write me giving number, title, mold number and "take" (indicated by the number of dots before the mold number). Test pressings would also be of interest. All replies will be strictly confidential. All respondents will be notified of the results; however, no information on current ownership will be divulged. Information as to record condition would be appreciated but is not necessary. A Xerox copy of the box lid(s) would also be appreciated but is not necessary.

All comments, questions, additions, etc., should be directed to Bert Pasley at (310) 822-8764, or write him at 8828 Pershing Dr., #142, Playa del Rey, CA 90263.



To learn more about the Michigan Antique Phonograph Society, contact: M.A.P.S., 2609 Devonshire, Lansing, MI 48910.



For more information about the Vintage Radio & Phonograph Society, write: VRPS, P. O. Box 165345, Irving, TX 75016.

Upcoming Events

April 25 - Lynn Bilton's automated music show at the Holiday Inn North at New Jersey's Newark International Airport off Interstate 78. Contact Lynn Bilton at Box 25007, Chicago, IL 60625. (See ad in section 2 of this issue.)

September 26 - Bilton's fall show (same as above).

October 23 - Hudson Valley Antique Radio & Phonograph Society's fourth annual show at the Holiday Inn Middletown, Exit 122 off Route 17, Middletown, N.Y. For more information, call (914) 427-2602 and ask for John or Linda.

The "America's Foremost" *June*
Radiophone Review 25 Cents
WIRELESS AGE

17.

In issue #81 we ran Jim Tennyson's article dealing with the phonograph industry's confrontation of the threat of radio, and Victor's eventual capitulation with a series of concerts by their artists starting on January 1, 1925.

John Newton has turned up a major survey into the "problem" which appeared in the June, 1923 issue of *The Wireless Age*, a full year and a half before the first Victor concert. Since the views expressed by the various companies will be of interest to our readers, we will run the entire article, but in two instalments.

Will the Great Artists Continue?

Victor and Brunswick Companies Say "No" to Their Exclusive Performers—All Other Recording Firms Are Willing, Even Anxious to Have Their Stars Heard—Broadcasting's Effect on Phonograph Industry

By Ward Seeley

"WILL it continue—will I be able to hear famous singers and instrumentalists by radio?" That is a question in the minds of many, including those who have a radio receiver and those contemplating the installation of one.

Two interests are concerned in the answer. First, the phonograph companies holding exclusive rights to artists' services for "mechanical reproduction." Then, the artists themselves. In most cases the individual artists are willing to broadcast to at least a limited extent. But whether or not they do so at all depends on the terms of their contracts with the phonograph companies, and the policies of those companies toward radio.

Those policies are not unanimous, for—

All important phonograph companies, except Victor and Brunswick, are co-operating more or less intensively with the broadcasting stations.

The artists who make phonograph

records for these others have been heard on the air in the past, and may be expected to perform in the radio studios in the future, without hindrance from the recording organizations, and in many cases with their active support.

The two exceptions are emphatic in their assertion of their right to prohibit their exclusive stars from performing for the radio. That is why no important Victor artist has been able to broadcast personally in the past months, and why only one or two of the Brunswick artists have been heard by the radio audience.

This answers one of the questions that have arisen in the minds of many radio fans as to the attitude of the phonograph industry.

In investigating that attitude, *THE WIRELESS AGE* secured interviews with, or written explanations of policies from, the leading manufacturers

of records and phonographs. The conclusion that the talking machine people are divided among themselves therefore is authoritative.

On just one point is the entire industry in agreement, and that is the effect of radio broadcasting upon their sales.

Wherever such sales effect is perceptible, it is favorable.

That important fact, universally agreed upon, merely lends confusion to the motives behind the situation created by the diverse policies of the recording organizations.

Business men are guided in their policies very largely by the possibilities of profit and loss. Here we have an entire industry in agreement on the fundamental assumption that radio either does not affect its sales revenue at all, or does so advantageously; yet two important members of that industry have adopted such a policy as might be expected to spring solely from fear of injury.

Statistics covering the whole talking

machine field support the contention of the industry that radio certainly has not harmed it, for sales now are running at a rate equal to the best previous year, 1920. During that year about \$280,000,000 was spent by the American public on talking machines and records. The business depression of 1921 cut the total down to some \$200,000,000, and in 1922 to \$180,000,000. However, during the first

quarter of this year sales totaled about \$70,000,000, and if the rest of 1923 maintains this rate the total for the year will equal, if not exceed, that for 1920.

As radio broadcasting has had its greatest development during the past year, it is evident that it has not cut into the sales of the phonograph industry.

For that matter, the majority of

phonograph executives consider that broadcasting has stimulated the sale of records. It is conceded that radio fans who hear the new records by radio proceed to buy them in order to be able to play them at will; that when they hear new compositions personally performed by radio, they likewise buy the new records of those compositions; and that the general spread of musical

18. appreciation by means of radio is highly advantageous.

Some of these executives, however, consider that while the sale of records may be stimulated, the marketing of talking machines may be slowed down, on the theory that the money that might be spent for a phonograph may be diverted to the purchase of a radio receiver.

It is even considered by various authorities that the fundamental position of the phonograph industry is changing. In the past its total volume of sales has consisted of some 60 per cent. in machines, and only 40 per cent. in records. Those figures, it is felt, are in process of changing places. The disc is bound to occupy the more important position.

There are some 8,000,000 phonographs in use in the United States, according to the Music Publishers' As-

sociation estimate. As there are about 30,000,000 homes, it is evident that the market is far from saturated; however, it is also certain that the "easy market" is swinging from machines to records. In favorably affecting the sale of discs, radio broadcasting thus assists rather than obstructs the current trend.

It is in recognition of that assistance that such important makers of records as the Columbia, Vocalion, Edison, and Okeh are themselves co-operating with the broadcasters to the extent of their powers—namely, by releasing their artists for broadcasting purposes.

Their feeling seems to be that by keeping their performers "off the air" they would do themselves exactly the same injury that would be done should they instruct all their dealers to rip out their demonstration booths, and stop playing machines and records for prospective customers.

Radio performances are gigantic demonstrations; the broadcasting studio is a booth in which thousands listen simultaneously yet privately.

To use broadcasting in this way is to gain by it; to prevent such co-operation is to engage in a losing fight.

Such is the majority opinion in the phonograph industry.

So there is every prospect that radio fans will continue to hear on the air the recording stars that they have enjoyed in the past months. It seems likely, too, that the public will continue to guide at least part of their purchases of records by their appreciation of the artists they hear by radio.

And that is the situation in summary. In the balance of this article THE WIRELESS AGE presents individual studies of the attitude and policies of the leading companies, the basis for the preceding general survey.

"Keep Our Contracts Inviolable," Says Victor

Broadcasting Does No Harm, But Must Be Avoided, Is View

AS the radio audience well knows, few if any artists who make Red Seal records for the Victor have been heard on the air, except through the playing of phonograph records, during the past six months. As the radio audience probably has suspected, and as was announced by radio on at least one occasion, the reason lies in the opposition of the Victor company to radio performances by their leading artists.

Fundamentally, the reason for the refusal of the Victor Talking Machine Co. to allow its exclusive artists to perform for the radio telephone is due to a desire to prevent violation of its contracts with those artists.

That may be asserted with authority.

While the various leading executives of the Victor company who made this policy plain refused to allow themselves to be quoted, the reader may place complete confidence in the accuracy of the above statement of the Victor policy as regards radio broadcasting.

In investigating the Victor attitude a representative of THE WIRELESS AGE spent many hours at Camden, N. J., in conference with the foremost executives, who spoke with authority for their various departments, while one high official, who was preparing for a trip to Europe, turned aside for five minutes to speak on behalf of the entire company.

The Victor contracts with its exclusive artists, it was explained, vest it with rights to "all mechanical reproduction by any means whatsoever" of the talent of the artists. These are



Feodor Chaliapin, the famous Russian basso, is an exclusive Victor artist, and Victor says he must not broadcast

long-term contracts, running for 25 years in the cases of such eminent musicians as the late Caruso, Alma Gluck, and similar performers. The greater portion of these contracts were entered into at a time when the radio telephone was little more than an experimenter's dream, and, of course, do not mention radio specifically.

However, it is the opinion of the Victor executives, including the legal department, that "mechanical reproduction" is a phrase that includes broadcasting by radio. By mechanical reproduction is meant, it is considered, reproduction through a mechanism of any kind. Radio broadcast

transmission and reception (reproduction) is accomplished by means of intricate mechanisms. Therefore, it is a violation of contract for an artist to permit his or her performance to be broadcast. Such is the manner in which the Victor company construes its contracts.

Nevertheless it has seen fit to secure supplementary agreements with its artists, specifically mentioning radio broadcasting, and providing that the artist shall not permit broadcasting unless the "written permission" of the Victor company has been secured in advance.

That supplementary agreement clinches the matter, and avoids the possibility of raising the question as to whether transmission by radio is "mechanical reproduction" within the meaning of the contract.

The courts always consider not only the letter of such contracts as may be brought before them in litigation, but also examine into the mutually understood intent of the parties at the time such contracts were entered into. A rather fine legal and engineering point might be raised should the Victor company be compelled to go into court on the question of broadcasting, and should it then be able to show no more than its original contract.

The supplementary agreement, which it apparently had no difficulty in persuading its artists to sign, ends all questions, whether propounded by legal inquisitors, by the artists, by the broadcasters, or by the general public. The Victor company considers that its exclusive contracts give it the right to

say whether or not its artists shall broadcast, and is asserting and exercising that right.

The company has said "No" to artists and broadcasters, with very few exceptions.

Behind many if not most policies adopted by commercial enterprises there is a sound business reason, having to do with dollars and cents. Profits, immediate or ultimate, govern policies. The Victor company, however, does not state that any diminution in its receipts led to the adoption of its restrictive policy toward broadcasting. Its attitude is that a contract is a contract and must be protected from violation; and that radio is radio and not the phonograph.

Broadcasting is having no discernible effect on the Victor business, it is stated.

During the first six months of radio broadcasting the Victor sales took a decided slump, and this was blamed on the new method of entertainment in the home—though at that time many other lines of business were feeling a similar lack of interest on the part of the public. Then the demand for records revived, and has been increasing.

It is pointed out to the Victor executives that the playing of records by radio is in effect a compulsory demonstration; it is like dragging a vast section of the public into demonstration booths and making them hear the records if they would listen to radio broadcasting.

Is not that beneficial? was the question asked.

"Yes," was the answer, with the qualification that some people who find that they can hear records by radio have stopped buying them, preferring to take what they get when they tune in, rather than building up a record library so as to be able to arrange their own programs at will.

Against this class, it was acknowledged, must be placed the type that, having heard a good record by radio, goes to a store to buy it, in order to be able to play it at any time.

And also on the other side of the ledger is the type of person who begins his musical education by radio, who, originally attracted by the novelty of radio itself, starts by hearing radio and ends by listening to music. Obviously, such musical education paves the way, and a good broad way it is, for the purchase of a phonograph and records.

The net result, in the opinion of the company, is that radio strikes rather an even balance; the losses offset the gains, and the end is like the beginning.

In fact, there does not seem to be much concern about radio competition in the Camden headquarters whence has come so much enjoyment for the



Alma Gluck has been heard on the air—the last time in her speaking, not her singing voice, as the above clipping from the Newark, N. J. "Star" tells. However, as explained in the accompanying article, the Victor company and Mme. Gluck both can secure protection against makers of records by radio

world. "Keep our contracts inviolate," seems to be the principal injunction. The legal mind is more concerned than the commercial one; the business heads seem to consider that radio in its present form presents the possibility of injury to income principally through what would happen if the contractual rights with artists were to be weakened by winking at even a minor violation.

This is not to say, however, that the company is not studying radio with keen interest. "I would very much like to know," said one individual who is high in the councils of the Victor company, "how radio is going to develop in the next few months and years. If it is going to get beyond the stage of a toy for listening to distant stations; if it is going to furnish real

VICTOR

Victor contracts must be preserved inviolate, and for that reason the exclusive Victor artists cannot broadcast without permission from the Victor Talking Machine Co. Supplementary agreements have been secured with these artists to make this policy a matter of written record and to prevent misunderstandings as to the interpretation of contracts that do not specifically mention radio.

Nevertheless, the Victor company does not admit that it is feeling any adverse effect from broadcasting. It states that its legal position, and that of its artists, is a strong one, and that protection can be had in the courts against any violation of rights that might take place, with or without the use of radio.

music, enjoyable music, I would very much like to know it, and when." 19.

There is revealed the meat within the legal shell of the contract—the Victor opinion is that broadcasting as now conducted does not furnish results that are enjoyable, nor comparable with the quality of modern phonograph recordings.

Back of that official opinion of the Victor executive lies an extensive experience with various receiving sets, none of which, in his opinion, show consistently excellent or even good results.

He cited several instances. One story was to the effect that a friend, using one of the better-known and really excellent receivers, but one more suited to the experienced amateur than to the novice, had been unable to pick up a desired program from WIP, a 500-watt transmitter in Philadelphia, a few miles away, and instead had heard dim howls from the neighborhood of Louisville. Obviously, this was due to the inexperience of the operator. The most ignorant person, it was pointed out, secures as perfect reproduction from a phonograph as does the most talented recording laboratory expert.

Naturally, the Victor company is rather content that this should be so, or perhaps it would be more accurate to say that it is content that its opinion of radio quality is a poor one. Lurking in the background is the feeling that since worth-while reproduction is not given, the radio competition is negligible and the publicity value negative. This feeling probably has had some reinforcing effect on the decision of the company not to permit its artists to broadcast, at least, not in those cases where contractual relations are such as to permit prohibition.

There is a considerable diversity in these contracts, arising out of the differing talents, fields of endeavor and desires of the artists. A person who presents recording possibilities can secure such a contract as the two parties care to negotiate. It may be exclusive, or it may not be; it may be exclusive as regards phonograph reproduction; or it may specify nothing more than the recording of a certain number of compositions. Almost endless variations are possible. One obvious and well-known arrangement of the semi-exclusive type is that by which certain pianists, such as Paderewski, record both for the phonograph and for the reproducing piano.

Another minor element among the many that have been considered by the Victor company is the possibility of making records from broadcast performances. It is known that certain phonograph and other records have been taken by radio with ease and even

20. with good results on subsequent reproduction. The possibility of loss arising thus is apparent, however, rather than real, for both the Victor company and its artists, and in fact any other company and any other artists, would have due redress in the courts against any person or persons who should violate their rights in this manner.

In this matter of record-making there is plenty of legal precedent. The phonograph industry has been developing during the past 25 years, more or less, and in that time practically every disputed question has reached a final decision in court.

What is known as "dubbing" records, for instance, has been effectually stopped. "Dubbing" refers to the process of making a mould from a record, and using that for the production of duplicates. The courts held that while sale of a record enabled the buyer to use it, such use could not be held to include duplication.

The process of duplicating a record by playing the original before a recording mechanism likewise came under the ban of the courts, which would present a direct precedent in any suit involving radio-made records.

Protection even can be obtained against the use of special recording versions of works, when the title to such special versions rests with a company or individual.

Therefore it is easy to see that should radio be used as a link in the process of making a record, whether from another record or from the performance of the artist, redress could be had. That does not present any peril, and the Victor company does not shrink from radio on that account, except to the degree arising from the natural disinclination to place the company in such a position as to incur the necessity for legal actions. Even granted the inevitable success of such actions, their prosecution is annoying and expensive, and to be avoided.

Legally, the position of company and artist is assured. The mere use of a new method such as radio would not prevent recovery for damage done, and the securing of legal prohibition of further acts in violation of the rights of the injured parties.

Commercially, the position of the Victor company is that it is not injured by radio.

Actually, it will not permit its exclusive artists to broadcast without permission, and is not at all inclined to give such consent.



Ignace Paderewski makes records for the Victor Company, which says its exclusive artists shall not broadcast, but he also plays for the Duo-Art reproducing piano rolls, made by the Aeolian Company, which holds the opposite policy

Notes on the Obituaries

The earliest documented recording session using "Toots" Mondello was with Mal Hallett's orchestra on October 2, 1929 for Edison. It is curious that the Boston Globe writer identifies "one of the most successful bands" in New England as Hal Hallett!

Fred Moore's first known recording was with King Oliver for Victor on March 18, 1930.

For all his gospel background, Thomas A. Dorsey is more revered among record collectors for his blues recordings as "Georgia Tom," as well as for piano accompaniments for Bertha "Chippie" Hill, the great Ma Rainey, and others; he was also one of the "Famous Hokum Boys." His 1920 composition "It's Tight Like That" was widely recorded. In 1983 Dorsey was seen in the film "Say Amen, Somebody."

Roy Acuff, according to reader Jerry Cook, first recorded for Vocalion in 1936 as one of the "Bang Boys."

Other Recent Deaths

Ray Wile informs us that Ann Osterhout Edison (Mrs. Theodore) passed away at the Caleb Hitchcock Health Center in Bloomfield, Conn. on January 25 at the age of 91. She held degrees from Vassar, Rutgers, and Columbia University and was a registered pharmacist. Mrs. Edison lived just two months longer than her husband (see page 3).

Nathan Milstein, world renowned concert violinist, died last December in London at the age of 88. In 1926 he left his native Russia to tour Europe with Vladimir Horowitz, and the two decided not to return. Milstein appeared in the U.S. Columbia catalogue in the 1930s.

Composer Kay Swift died on January 28 at the age of 95. Miss Swift wrote the music for such popular hits as "Can't We Be Friends?" (1929) and "Fine and Dandy" (1930).

Trumpeter and bebop pioneer Dizzy Gillespie died recently at the age of 75. He has been called "a father of modern jazz."

Many thanks to our readers for supplying us with information.

Nuncio F. 'Toots' Mondello, at 81; noted swing-era alto saxophonist

Nuncio F. (Toots) Mondello, a prominent alto saxophonist of the swing era of the 1930s and 1940s, died of cancer Sunday in Lenox Hill Hospital in New York City. He was 81.

Mr. Mondello was born in the West End of Boston, the son of band leader Frank Mondello.

By the time he was 8, Mr. Mondello was playing soprano saxophone with his father's band. In 1925, when he was 14, he got a special dispensation from the musicians' union and received his union card.

His first job outside his father's band, after receiving the union card, was with Hal Hallett's Toast of New England ensemble, at that time one of the most successful bands in the region. He played lead alto sax and by 1927 was assistant band leader.

After Hallett was injured in an accident, Mr. Mondello went on to play with such band leaders as Arnold Johnson, Roger Wolfe Kahn, Irving Aaronson, Buddy Rogers and Joe Haymes.

In 1935, Mr. Mondello was hired away from Haymes' band by Benny Goodman, who was then starting his weekly radio program "Let's Dance." It was those broadcasts and the Goodman recordings that musicologists consider to have started the swing era. The broadcasts, said one, "took jazz into the American parlor."

Mr. Mondello left the Benny Goodman band after less than two years and joined a succession of radio and TV studio orchestras, playing for such stars as Kate Smith, Ed Sullivan, Milton Berle, Jackie Gleason, Morton Downey, Andre Kostelanetz and Morton Gould. In those

days, Mr. Mondello was considered to be the foremost exponent of what was then called "the Boston sound" in saxophone playing, a very pure, well-rounded sound first evolved by Andrew Jacobsen, a teacher and dance-band leader of the era immediately after World War I.

As the studio orchestras' era waned, Mr. Mondello embarked on a different musical career, studying the flute with the second flutist of the Boston Symphony Orchestra, James Pappoutsakis. He would later say that it was Pappoutsakis' introducing him to Debussy's "Afternoon of a Faun" that made him a passionate flute player.

Among the succession of teachers and mentors he engaged were Wallingford Riegger and Joseph Schillinger, who numbered George Gershwin among his students. Mr. Mondello soon became bored with Schillinger and in 1952 went to study with Paul Creston, a composer who in his time was ranked at the level of Aaron Copland. He stayed with Creston for 13 years.

Mr. Mondello wrote more than 30 chamber music and orchestral pieces, several of which were performed in San Francisco in 1960.

His collection of musical documents and instruments has been willed to the New England Conservatory.

Mr. Mondello leaves a second cousin, Joanne de Mambro of Boston.

A memorial service, as yet unscheduled, is to be held in New York. He will be buried alongside his father, mother and sister in St. Joseph's Cemetery in West Roxbury.

When he became physically unable to continue drumming a few years ago, Mr. Moore kept on singing and strumming a washboard with Bob Cantwell's band at the Red Blazer Too on West 46th Street in Manhattan. He officially retired last March but made one more appearance, his last, on his 92d birthday in August, once again playing at the club with the Cantwell band.

He is survived by his wife, Lucille, and a brother, Edward Moore of New Bern, N.C.

THE NEW YORK TIMES
THURSDAY, NOVEMBER 5, 1992

Freddie Moore Dies; Jazz Drummer Was 92

Freddie Moore, a jazz drummer whose career spanned seven decades, died on Tuesday at his home in the Bronx. He was 92 years old.

Mr. Moore, whose career began when he was a teen-ager in traveling minstrel shows, performed with such jazz men as Sidney Bechet, King Oliver, Art Hodes, Eubie Blake, Bob Wilber and Roy Eldridge.

He played drums with a strong, steady beat, accented with sudden cannonlike shots and deliberately placed cymbal accents. For "Tiger Rag" he sometimes blew on his snare drum to create a kittenish "tiger roar." Drumming with one hand while he held a microphone in the other, he sang in a leathery, rhythmic shout while he agitated his face with exaggerated grimaces.



Andy Kirk leading his band, the Clouds of Joy, in New York in 1939.

Andy Kirk, 94, Big-Band Leader Known for the Kansas City Sound

By PETER WATROUS

Andy Kirk, one of the last surviving orchestra leaders from the big-band era, died on Friday at his home in Harlem. He was 94 years old.

He died of complications from Alzheimer's disease, said a friend, Phil Schaap, the disk jockey and jazz historian.

Mr. Kirk was a contemporary of Duke Ellington, Count Basie, Fletcher Henderson and Jimmy Lunceford. Although his Clouds of Joy never reached the fame of those bands, he ran one of the best orchestras in jazz, a band with sophisticated soloists, intelligent arrangements and the Kansas City sound.

Mr. Kirk was born in Newport, Ky., in 1898 and grew up in Denver. By 1927, he had quit his job in the post office and joined Terrence (T) Holder's band, the Dark Clouds of Joy, in Dallas. After the band broke up, Mr. Kirk took over its

remnants, changed the name and secured work in Oklahoma City. There he was heard by the band leader George E. Lee, who offered the band work in the rich entertainment world of Kansas City. Mr. Kirk and the band relocated there.

In 1929, the pianist Mary Lou Williams joined the orchestra. She gave the band much of its sound, arranging pieces and soloing regularly. When the Brunswick record company sent scouts to Kansas City, the Clouds of Joy were one of their main interests, in part because the band's light sound moved easily between jazz and pop.

A year later, the Clouds of Joy replaced the Fletcher Henderson Orchestra at Roseland in New York, and from there the band grew to achieve a national reputation. In 1936, Mr. Kirk's band had a hit with "Until the Real Thing Comes Along," cementing its status as an attraction. Mr. Kirk had a fine ear for musicians, and before his band broke up in 1948, he had used the talents of Charlie Parker, Claude (Fiddler) Williams, Dick Wilson, Fats Navarro, Thelonious Monk, Howard McGhee, Don Byas, Ben Webster, Lester Young and many more. Mr. Kirk's son, Andy Kirk Jr., who died in 1967, was an exceptional early be-bop saxophonist.

There are no survivors.



OBITUARIES

Thomas A. Dorsey Is Dead at 93; Known as Father of Gospel Music

By ERIC PACE

Thomas A. Dorsey, who was widely known as the father of gospel music, died on Saturday at his home in Chicago. He was 93 years old.

He had been suffering from Alzheimer's disease, said his daughter, Doris.

"Few composers dominate their genre so dramatically as Thomas Andrew Dorsey, father of the gospel song; the lion's share of the most popular gospel compositions are his," wrote Anthony Heilbut, an authority on gospel music, in reviewing a biography of Mr. Dorsey in The New York Times Book Review in August.

Moments before the Rev. Dr. Martin Luther King Jr. was assassinated in 1968, he asked to have Mr. Dorsey's best-known gospel song, "Take My Hand, Precious Lord," performed, and in the following days, Mr. Heilbut wrote, "it nearly replaced 'Amazing Grace' as an anthem of black America."

Using Elements of Blues

By the time he was a teen-ager, Mr. Dorsey was a pianist and composer, then mainly of secular blues music. He came to combine elements of the blues with religious music in the many gospel songs he went on to write and

compose, beginning in 1919, when he was 20. A notable early gospel song of his was "If You See My Savior" (1926). He later became an influential gospel choir director, at a Baptist church in Chicago.

Gospel music comes out of the black church, not all black churches, but primarily the Baptist and the Holiness churches. It is descended from spirituals, and John Lovell Jr., a professor of English at Howard University, said in a 1975 interview that it was "an effort to give the spiritual a modernity in form, content and beat."

Dr. Lovell said that there was widespread agreement that Mr. Dorsey had been the chief force in gospel's development, adding tabernacle song material and blues touches to the spiritual.

Wrote Hundreds of Songs

Thomas Andrew Dorsey was born in Villa Rica, Ga., had his schooling in Atlanta and went on to study at the Chicago Music College, where he led a band. He served as musical director of the Pilgrim Baptist Church in Chicago from 1932, when he organized a gospel choir there, until the late 1970's. In 1932, he was also a co-founder of the National Convention of Gospel Choirs and Choruses. The Associated Press



Associated Press, 1978

Thomas A. Dorsey, who combined elements of the blues with religious music in the many gospel songs he composed.

reported yesterday that he had written more than 1,000 gospel songs, all told, and hundreds of blues songs.

Mr. Dorsey's first wife died in childbirth in 1931, and their infant child died soon afterward.

In addition to his daughter, who lives in Chicago, he is survived by his second wife, the former Kathryn Mosley, to whom he was married in 1941; his son, Mickey, of Detroit; and four grandchildren.

Thomas A. Dorsey's more "collectible" repertoire included Perfect and Paramount recordings as Georgia Tom.

Caledonian-Record
November 23, 1992



New York Times
January 29, 1993

David C. Rockola
Jukebox Manufacturer, 96

SKOKIE, Ill., Jan. 28 (AP) — David C. Rockola, whose Rock-Ola jukeboxes enlivened bowling alleys, bars and coffeehouses throughout North and South America, died on Tuesday. He was 96. Although his name became synonymous with the jukeboxes he manufactured, Mr. Rockola told people that the similarity between his name and that of rock and roll music, which emerged in the mid-1950's, was coincidental.

He founded the Rockola Scale Company in 1926 and changed the name to the Rock-Ola Manufacturing Company in 1930. Rock-Ola and Wurlitzer were the nation's two leading jukebox makers until 1974, when Wurlitzer suspended production.

He is survived by his wife, two sons and two grandchildren.



AP PHOTO

KING OF COUNTRY MUSIC DIES — Roy Acuff, shown in this April 1992 file photo, whose fancy fiddle playing and stirring songs earned him the title, "the king of country music," died today according to Baptist Hospital in Nashville, Tenn. He was 89. Acuff, who had been hospitalized several times in recent months, died of congestive heart failure.

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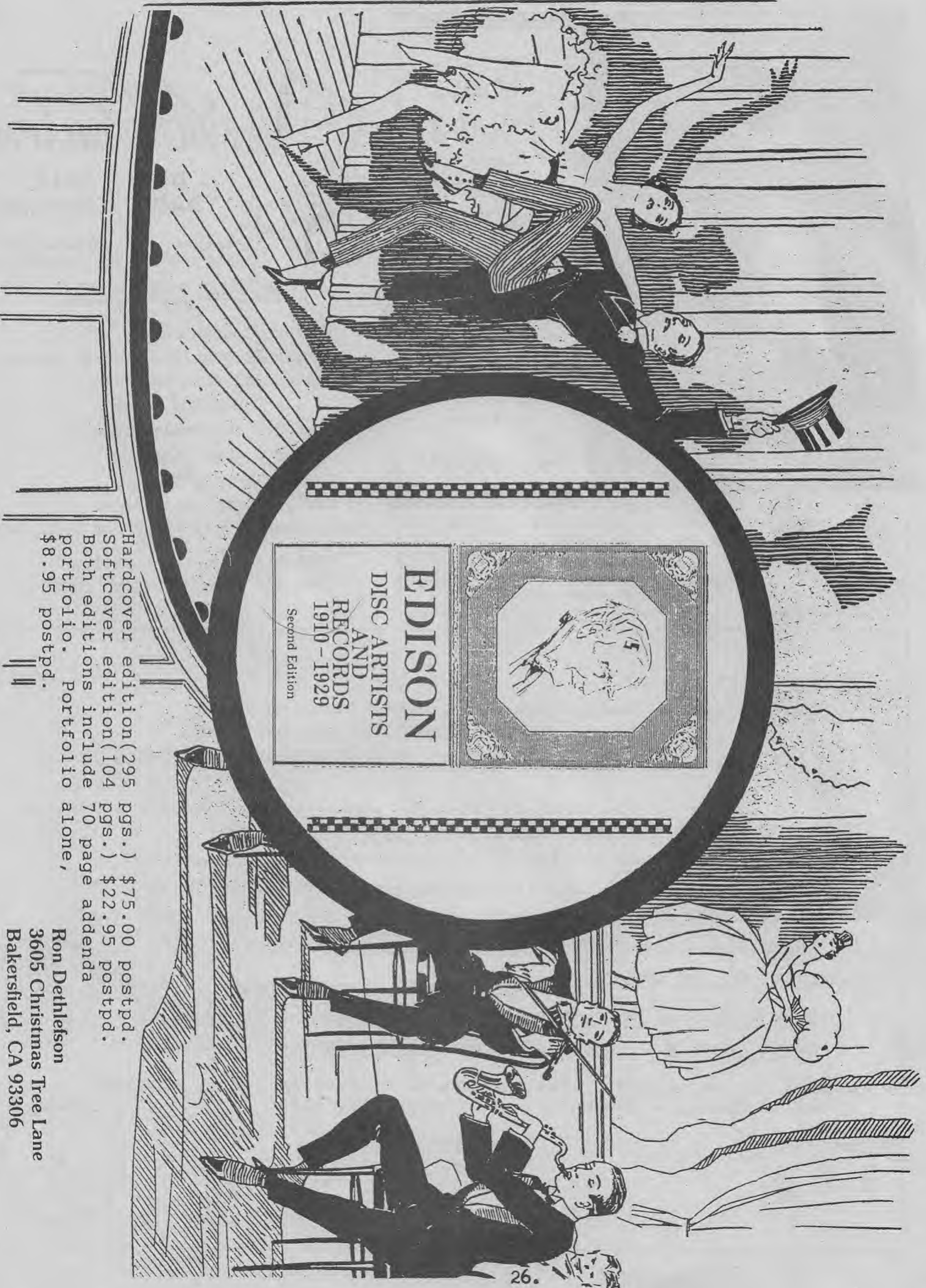
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